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the Journal of College Radio

Volume XXV No. 3
1991-92

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IF YOU EVER NEEDED PROOF OF THE exposure value of college radio, look no further than the number of people, organizations and companies that are constantly trying to get air time on your station.

First, there are the record companies. Here, it can be a real win-win situation that benefits all. Listeners get access to new artists and music, the station gets access to programming material it wants, and record companies get a showcase for their product. However, this delicate balance can be easily upset if the station insists on extra consideration for a label to get airplay, or a record company insists on airplay for questionable product in order for the station to get serviced with what they really want.

Another example of where the whole idea generally works is the area of public service announcements. Local nonprofit and community groups ask the station to air announcements about their upcoming and ongoing activities in order to build awareness, membership and participation. Your station airs these PSA's, in part, as a way of paying back your community for supporting the station, and as a way of informing your listeners. It's one of the reasons you're on the air.

But, there are others looking for time with less than charitable intentions. These are the companies who want to make a profit from your station. The most blatant are those offering to sell public service announcements on your station to local businesses. They set up a "boiler room" phone bank and blitz your local business community using your station's good name. The resulting announcements usually end up sounding like, "Drive safely - always remember to buckle up. This reminder brought to you by Mary's Gas Station, 50 Main Street, in Anytown." The hook here is that your station is offered actual money in return for airing these spots. But, the spot sales company takes 70-80% for itself and your station never knows what the announcement "sponsor" actually pays.

Frankly, we have ethical problems with this kind of arrangement, although the FCC doesn't seem to mind. If you feel the actual public service message is worth airing, it shouldn't have to have someone underwrite it. The overwhelming majority of the money raised goes to the sales company doing the calling, though they are doing it in your name with the implication that the "donation" goes to you. Contract wording aside, since you can't monitor all of their calls, you don't know what they're promising in your station's name.

Underwritten "PSA's"

There's yet another practice involving "public service announcements" that amount to nothing but a

glorified free plug for a company pushing magazines, car companies, or even the U.S. Army. These "public service announcements" are about such vital issues as improving your fall wardrobe or getting credit from car companies, one of whom just happens to be the "sponsor" of the announcement. In this scheme, the station receives no cash, just these "interesting, informative, and entertaining" features to "help you in programming your station." Are they kidding? Do they actually believe anyone working in college radio believes these are "public service announcements"?

Someone is trying to make a profit at your expense, and this time, one of the companies involved is using a name which bears a very uncomfortable similarity to ours. They have apparently convinced a handful of companies that they can get your station to run their "public service announcements" free, in return for their presumably valuable content. For the placement of these "public service announcements" they get paid, but you don't.

We have no problem with real programming that is underwritten by one or more companies and carried by your station. For example, there have been music and concert series, public affairs, dramas, children's programming and others underwritten and distributed by for-profit distributors and underwriters. When the program content is something you genuinely want to bring your listeners, and the underwriting announcements are within FCC rules, we see no problem.

We do have a problem when the value of the content of these "public service announcements" is, at best, questionable and produced by a company whose name seems carefully chosen to try to confuse you and who makes money by convincing companies that you will give them free air time.

In our opinion, they strain the credibility of the term "public service" and test the gullibility of your station. We want to let you know about this scheme, and, despite the similarity in the names, we at IBS have nothing to do with it.

Underwriting Copy Content

A related but equally disturbing problem comes with nationally-distributed underwritten programming that you genuinely do want to air, but whose underwriting announcements dance on or cross over the line of FCC restrictions for non-commercial FM stations.

For those unclear on this, the FCC allows underwriting announcements to include the donor's company name, and optionally, their address, phone number and a "generic" description of their products and/or services. These announcements may not contain terms considered promotional, qualitative

or comparative, and they may not urge the listener to any action.

One recently-distributed series included an underwriting announcement saying the program was presented by a certain make and model of automobile "featuring the 24,000 mile value ownership program that covers virtually everything but gas." After a couple of stations called us to question the acceptability of this with the FCC, we read the copy to a Commission staffer who had the same problem we did with the promotional nature of the announcement copy.

As we see it, there are two areas of concern:

1. The company producing and distributing this series understandably seems to have more interest in pleasing the program's underwriters - those supplying the money - than in recognizing the limitations imposed on noncommercial stations. After all, the underwriters, not the stations, are their clients. They stretch the copy as far as they think they can go on behalf of their clients and leave the problem of the FCC to the stations.

2. The other concern we have is, because the programming itself is so desirable, few stations pay attention to or question underwriting copy which may exceed FCC limits. We wonder if stations just don't know the FCC rules, regulations and policies or they believe that since it was sent to them by a national producer, the content must be OK. Remember if there is a question on the copy, the FCC will go after the station, not the national producer.

In recent years, the Commission has become more involved with maintaining the noncommercial

nature of noncommercial broadcasting, in spite of, or maybe because of the fact that they have loosened some of the restrictions. For example, they used to allow only the donor name to be aired, with no address, phone number, or product-service descriptions. They also used to strictly limit the number of mentions per program. Now that the rules have been relaxed, they want to make sure the currently-allowed leeway is not abused. Even with the relaxed rules, it is the station who is ultimately responsible for what is aired.

In this situation, the programming content is something the station really wants to air, but the underwriting announcement content is questionable. Stations should be able to work with the producer/distributor to change the copy, even if they have to do it locally, in order to air the programs.

Producers need to pay more attention to the restrictions with which noncommercial stations have to live; they should not have to stretch the copy to attract clients while putting noncommercial stations in jeopardy with the FCC. Stations need to more carefully listen to the content of underwriting announcements and learn to make judgements about whether they are within the FCC rules, regulations, and policies. Don't let the content of a good program dazzle you into not questioning the content of the underwriting copy. If you do see a potential problem, ask your attorney, ask the FCC, or ask IBS. Work with the producer/distributor and try to get an OK to change the copy nationally or locally to resolve the problem.

The bottom line is that it's your air time and your responsibility. ☐

Jeff Tellis

Your articles on FCC regulations and how a station should properly operate are most commendable. I find your issues very informative. We train many broadcast students here who are on their way to college. We still preach the "Old Time Religion" on how a station should operate. Many of my students come back to us and report that they are dismayed about how stations are run—especially the noncommercial variety.

I am glad to see that you emphasize public service—or service to the community. It is hard to convince young broadcasters that public service can build audiences. I just think it is a waste of money and time for a station to be on the air playing a music format that anyone can play in their automobile or at home by tape or CD. Music alone does not make a station. A good mix is the name of the game.

OK, I feel better now.

Dennis L. McCurdy, Program Director, WFOS-AM
Chesapeake Public Schools, Chesapeake, Virginia

after reading your (last editorial), *Larger Alternative?* I feel compelled to reassure you that a power increase does not mandate programming changes.

KTRU turned twenty this past May, and a few days afterward we jumped from 650 to 50,000 watts. Our programming is intentionally scatterbrained: we try to throw off listeners by slamming grunge up against bluegrass followed by electronic noise and capped off with old blues. The mix may be unsettling, but at least it's generally fresh, unpredictable, and attention-grabbing. Years before I arrived at Rice University, KTRU's home, our station rode many miles on its slogan "F-Word Radio." Obviously we comply with FCC programming regulations, but we always try to push it as far as we can. However, in preparation for the increase last spring, concerned listeners, staff members, DJ's, alums, and our lawyer feared we would have to tone down. As one alum put it on the eve of the power increase, "Well, KTRU was nice while it lasted."

The power shot up over six months ago, and, much to our surprise, we have not received one complaint, despite the fact that our programming philosophy and on-air content is exactly as it was back in our 65-watt days. The only noticeable changes are as follows: many more phone calls both on the request and business lines; many more letters requesting bumper stickers, program guides, and commenting on programming; increased student interest on campus; greater ease in obtaining underwriters; and lower DJ absenteeism. To be honest, I feel as if KTRU is still sputtering about with our old transmitter which had as much power as a cheap hairdryer. But in actuality, support for the station is up, more people show up for the concerts we produce, and, for the first time ever, we're turning away

DJ's, not because of their narrow musical interests, but simply because of lack of space.

Inspired by the power boost, our news department has perked up a bit and now broadcasts more regularly, with more news jocks, and on more, interesting, and pressing issues.

I implore other stations not to alter their programming out of fear of their new audiences. Perhaps KTRU is the exception. Perhaps it's the rule. Nonetheless, we haven't compromised ourselves, and we have an immensely larger audience behind us now because of it.

Rodney Gibbs, General Manager
KTRU 91.7 FM Rice Radio
(See Article on Page 6)



Two-Headed Dragon:

Hearts of Space

FROM INFORMATION THAT WAS AVAILABLE to a sensitive ear 20 years ago, Stephen Hill fashioned a two-headed dragon that answers to the name *Hearts of Space*. Head number one, *Music from the Hearts of Space*, is now heard as a weekly radio program, broadcast to more than 260 stations over the NPR satellite network. Head number two, *Hearts of Space Records*, sprang full-blown from the brow of head number one in 1984. The record company was a natural extension of the successful radio show.

In 1973, Hill began to detect an international musical movement, for which there was yet no name or clear identity. Hill said, "You could hear it on esoteric records from California, Germany, India, and other places around the world. The challenge was to find it and create something from it". Hill and his first co-producer, Anna Turner, ransacked record bins for space-creating, imagistic sounds that they assembled into unusual programs, sometimes running all night on KPFA-FM in Berkeley.

By 1983, when syndication of the program began, the format had been trimmed to an hour. A mail-order business was spun off and Hill's energies were freed up for other creative projects.

Hearts of Space Records began to issue releases of what Hill terms "spacemusic". Spacemusic refers to compositions, produced with either electronic, acoustic, or both kinds of instruments, that create psychological spaces for relaxation and mental ex-

pansion. Hill was trained as an architect and now creates environments with sound rather than wood and stone.

Music from the Hearts of Space is now the largest independently-produced syndicated radio music program in the country. It is often considered as part of the definition of the *new age* genre, though Hill prefers *spacemusic*.

In the beginning, Hill had trouble finding enough music to fill the program. Now the *Hearts of Space* library has a specialized collection of more than 3,000 titles from every corner of the globe. The instruments range from synthesizers, voice, pianos, and gamelan to just about anything else people use to celebrate musical impulses.

Hearts of Space Records now boasts a catalogue of 27 titles, with a steady release schedule of eight titles each year. The roster of artists and music ranges from serious electronic musicians Constance Demby, Kevin Braheny, Michael Stearns, Steve Roach, and Robert Rich to modern classical composers and innovators such as Bill Douglas and Alan Hovhannis.

For information on subscribing to the radio program or record services for your station, contact:

Hearts of Space Records
P O Box 31321
San Francisco, CA 94131
Phone: 415 759-1130
FAX: 415 759-1166



They Got The Power!

KTRU-FM's Power Boost

Excerpts from Tarbox Kiersted's June 1991 article in the Houston Press and printed with permission.

NESTLED IN THE PLEASANT, IF SLIGHTLY sterile, new wing of the student center, sat the offices and disk jockey booth of self-proclaimed "F-Word Radio"—KTRU 91.7 FM. Their headquarters is bustling with kids and cluttered with junk. The disk jockey of the hour, an attractive, pierced-nosed slip of a Rice student named Joanna Papakonstantinou, is spinning a CD of grating, rhythmic industrial music. She's surrounded by mostly old equipment, the kind of stuff KLOL (a Houston commercial station) management would toss in the nearest dumpster before you could say Dayna Steele.

I'm carrying a day-old press release from KRTS, 92.1 FM, the commercial classical station south of town, officially announcing that it's boosting its transmission signal from 3,000 watts to 50,000 watts. The station's announcement is of vital interest to the KTRU staffers. It seems the only way KRTS can transmit at 50,000 watts is to provide the means for KTRU to do the same. It's a bizarre situation, one that brings into play a tangle of FCC rules, but the crux of the matter is this: the commercial station is literally paying to push its tiny alternative neighbor on the FM band into a mass market.

KTRU plays the most hard-core alternative music on the Houston airwaves; unfortunately, that ain't saying much. For as long as this 27-year-old can remember, Houston pop radio has been a wasteland littered with hulking conservative behemoths that haven't taken chances or challenged their listeners. Sure, Pacifica's KPFT has had some decent music shows over the last two decades. But if you tuned in a little too early or late to Pacifica, the station bored you with Musical Trot with Liselotte, Ray Hill's Prison Show, the Atheist Hour, or some other socially valuable program that you couldn't dance to.

I remember sitting on the floor hunched over the radio with my teenage friends, trying to find KTRU one a week to catch the S&M Show, one of the only games in town for "alternative" radio aficionados. That fragile signal drove me and thousands of other folks right up the wall. Young office workers downtown could spend hours fiddling with their radios in vain trying to bring the protest folk of Bruce Cock-

burn or the morbid lyrics of Australian girl rappers Algebra Suicide out of the static. Same with the car radio. Go two miles in the wrong direction, and KTRU vanished into the ozone.

Now the multitudes of Houstonians who live outside the Loop have reason to celebrate: KTRU began test-broadcasting at 77 times its normal power through a 50,000-watt transmitter. The power surge makes the tiny station the second most powerful educational radio signal in the area.

But the flip side of the station's new, larger radius is that the good people of Pasadena and Liberty County may not be ready for F-Word Radio. Those of us who've loved the little station for a long time worry that the boost in power could mean other changes to KTRU, perhaps turning the nest of gifted amateurs into something far more regimented, far less exciting.

KTRU is funded by a "blanket tax" levied on Rice students and has an operating budget of about \$18,000 a year; That's a pittance compared to the cost of the new transmitter — a quarter-million dollars. So why did KRTS offer to put up that kind of cash? The story goes like this.

KRTS' current transmitter broadcasts at 3,000 watts. To pave the way for an increase to 50,000 watts and a chance at the greater Houston audience that the classical station so desires, FCC rules require KRTS to demonstrate that the upgrade will not interfere with the signals of stations close to its frequency. The new signal would have overpowered 560-watt KTRU, KRTS' nearest neighbor on the FM band. To solve the problem, KRTS is giving KTRU the means to produce a vastly stronger signal—50,000 watts, as strong as the one that KRTS itself will have—emanating from a separate tower on the other side of town.

KRTS' owner Micajah S. "Mike" Stude is a vice-president of the \$400 million Brown Foundation, which contributes heavily to Rice University. He refuses to talk about funding details or the KTRU transmitter and says that he has absolutely no comment on the specifics of KRTS' deal with Rice. "We had 14 different stations we had to talk to," says Stude, refusing to grant any special significance to

his station's making KTRU a major player.

Stude is only one of a number of people involved in the KTRU power increase that have tight lips. Why is the paranoia level so high? The most innocuous theory is that Stude and Rice officials are both naturally gun-shy around media types and haven't yet put together a complete PR package. But the secrecy level has the student management at KTRU worried. They wonder if there is more to the upgrade than they're being told. Does it skirt legal or regulatory formalities or portend a change in the university's traditional hands-off policy toward the station?

Historically, the student management has been directly involved in decisions about the station's future. But this time, not even KTRU's general manager has actually seen the legal documents that outline the specifics of the transaction with KRTS. Some students, however, have attended meetings where Stude and the administration discussed the new transmitter.

Bill Cordell is president of Spectrum Engineering, the firm that built both the KTRU and KRTS transmitters and seemingly has no reluctance to describe the details.

Cordell says that the cost of the \$250,000 transmitter was totally underwritten by KRTS, and that his primary contact with Rice was Scott Hochberg, the alumni representative to KTRU's governing body, the FM Committee. Hochberg is an electrical engineering whiz who as a student worked with KTRU in its first year on the FM band. He went on to establish his own company and then sold it to its employees. Now he's involved in politics. Through all this, he's kept in touch with KTRU; when the upgrade project came up, Cordell says that Hochberg coordinated all the radio portions.

Hochberg appears to have had company in handling the rest of the negotiations for Rice: Rice Vice President of Finance and Administration Dean Curry; and Baker & Botts attorney Ken Alexander, also a Rice alum. Cordell claims the Rice representatives had carte blanche in the construction of the transmitter. "With Scott and Ken running the helm, they [Rice] got exactly what they wanted. It was the most fair and equitable thing I've seen in quite a while." Cordell says that in the hard-ball world of radio, the little guy generally gets screwed over. "But Mr. Stude, he's a Rice fan. He said, 'Don't short-change anything, build it like you would build a good, solid, commercial station,' and we did. The facility is great."

One potential sticking point in the KRTS-Rice deal is the quality of the signal from KTRU's new transmitter on the university's campus itself. Cordell admits that getting the signal to all parts of the campus is one of the biggest challenges and involves locating

the transmitter at a more expensive site than originally planned.

"Rice said, 'Match our old signal. Make it equal or stronger so someone wearing a Walkman can go down in a basement area or be in a dorm and still hear it,'" says Cordell. But because of a combination of geography, tall buildings, and powerlines, the signal may never be as strong on the campus as it was when KTRU's transmitter was on top of Rice's Sid Richardson College.

Cordell claims the signal is fine, but others say reception problems remain to be solved. Listeners who live in the area report that the signal has been unsteady, but is generally improving.

But the signal's strength on campus is only one thing that worries station personnel. Also upsetting is the feeling that they were bypassed in the KRTS-Rice dealings.

Eric Davis, KTRU's general manager for 1989-1990, describes himself as "the most shrill critic of the upgrade." Davis claims the station's operation rules, as set forth in its charter with the university, were ignored in the negotiations with KRTS. The rules mandate the involvement of all the members of Rice's FM Committee which includes two members of the administration, one alumni representative, the president of the student association, KTRU's general manager and another representative of KTRU chosen by the general manager. Davis admits that the negotiations would have been virtually impossible had they included all those people, but sees their exclusion as the start of a trend that could finally undermine student control of the station.

With the power increase comes the worry that for the first time, KTRU has a signal strong enough that someone - either Rice administrators or outsiders who yearn for a slot on the FM dial - might try taking the station out of student hands. The new signal is strong enough to take the station not only city-wide, but also to Galveston, to Humble, and to Sealy; some have reported picking up the signal as far west as Bastrop.

Cordell says he warned the students to be careful with their vastly increased broadcasting capability. "I heard 'em the other day saying 'This is F-Word Radio' ... If someone hears that who didn't hear it before, they might take offense and take 'em in front of the FCC." This is no small concern - KLOL (which operates at 100,000 watts) got popped for \$6,000 on an FCC indecency violation.

Stu Derby says that indecency has never played a part in KTRU's programming; he supports an interpretation of the FCC regulations that allows "fuck" to

"I heard 'em the other day saying 'This is F-Word Radio'..."

be broadcast so long as it isn't in an explicitly sexual context. "That's why commercial stations can play 'Who Are You' by the Who, with the line 'Who the fuck are you?' in it."

But Cordell counsels caution, all the same. "Rice cannot afford a levy against them. They're now being heard all over the community, and they know that. But it will have to sink in a little bit more because with that 60-mile radius goes a little more of a responsibility to watch out what you're doing."

Rice radio began broadcasting over a dorm-wide intercom system in 1969. Legend has it that the proto-station was less an attempt at radio than a way to scam promotional recordings from distributors. Broadcasting from the basement of Rice's Hanszen College, the station went by the call letters KHCR—Hanszen College Radio. Within six months the name changed to KOWL, in honor of Rice's owl mascot, and

the studio moved to the basement of the Rice Memorial Center, where it stayed until 1986. When the station moved the first time, volunteers improved its technology and began sending out an AM carrier signal that used the electrical wiring

on campus as an antenna. The station got a 10-watt transmitter and a license to broadcast on 91.7 FM in 1971. Ten watts transmitted from the top of Rice's tallest building was enough to get the new signal around the campus, and on a good day as far as the medical center a couple of blocks away.

KTRU didn't give up its AM broadcasting, though, and, in fact, sold advertising on the AM station. Because 91.7 FM is a noncommercial frequency, the staff couldn't simply simulcast everything they played on both stations. The hassle and small reward of the inferior AM reception prompted the students to abandon it in early 1974.

That was the same year as KTRU's next power boost, revving the FM signal up from ten to 250 watts. That much power projected the station into the surrounding community, reaching most of the area inside the Loop on Rice's side of downtown. The little band of student DJ's began to cultivate a small but intense following in Montrose and other nearby communities.

Hochberg, who was at the station at the time, credits the station's popularity to programming that highlighted music rather than DJ personalities. "One thing about the station, it tended to drive off strong personalities. It was never personality radio. We always tried to do something a little different."

In 1980, the next boost took the station to 650 watts. The station was now established in the inner

city among young progressive listeners as *the* music station – at least, when it was on the air and within range. For the last eleven years, those fans have had to make do with that fickle signal.

It was in the mid-80's when KTRU developed its current unswerving commitment to aggressively noncommercial music. Ray Shea, a recent legend at KTRU, came into influence around the station in 1984 and shook up the music programming, moving it toward more punk hardcore specifically, and more eclectic programming in general.

KTRU's current music directors are now pushing to include even more varied forms of music. One policy requires DJ's to play at least one cut of country/folk, classical, jazz, or worldbeat per shift – not only putting more kinds of music on the air, but educating student DJ's about the music.

On a recent listen to a particularly adventurous afternoon drive-slot program, I heard Woody Guthrie, 1000 Homo DJ's, Bob Wills, some thrashy-fast hardcore band, and Leon Redbone – all within the same half hour. That's eclecticism: the unexpected juxtapositions that shift from one tempo and ambience to another so fast that you can't help but pay attention. And even if you hate the song the DJ is playing, you learn to stick around because the next is sure to be different. At 50,000 watts, that kind of adventurous programming could appeal to a lot of listeners looking for a musical challenge.

Not only is the format new to Houston, so are many of the bands and record labels KTRU plays. In an effort to play what music director, HK Kahng calls "the unheard music" (also the title of a song by LA punk band X), KTRU is pumping more independent-label recordings over the airwaves than anyone else in town.

The DJ's, though they work from a playlist, have a broad range of choice. The playlist includes more than 150 records, most of them "alternative" music, though not exclusively. They need only play 13 cuts per three-hour shift from the playlist.

In other large cities, commercial stations are successfully using the sort of format KTRU is now pursuing. If the combination of exciting programming and a stronger signal does in fact draw a wide listenership to KTRU, Houston's commercial stations might be encouraged to follow the Rice station's example.

With thousands of new radio sets suddenly within range of their signal, the staff of KTRU accepts the fact that the character of the station is *going* to change, that the only questions are *how*; though they have no plans to dramatically alter their programming, they realize they now serve a larger community. KTRU music directors have begun reviewing records more carefully for offensive language, and

**"... even if you
hate the song ...
the next is sure
to be different."**

the station plans to beef up its news department in the interest of better serving the public weal. "We'll probably have an AP wire-service feed next fall," says general manager Rodney Gibbs.

Gibbs sits in his litter-strewn office, graffiti on the walls behind him, speaking in the soft mellow monotone cadence that seems to haunt most college-station DJ's. He says that as general manager, Eric Davis tried to get the community more involved with "Two-Way Radio," a show that welcomed the public in to give editorials and responses to them. Interest was not as great as the KTRU staff had hoped, but with more listeners, Gibbs speculates, that kind of format might work.

KTRU has demonstrated a commitment to the local alternative music scene by announcing shows at local venues. The expanded listenership will also get local bands' records heard by potential fans. "If it's a marginal record, and it's local, that can make the difference," says co-music director Richard Johnson. "If we got the same tape from someone from Detroit as from Houston, we might not play it. Even if it's not great, people want to hear it if it's local."

With KTRU's new power comes greater responsibility. "We're a little apprehensive," admits Gibbs. "I guess we always sort of assumed we were safe because we had our Montrose following. But now we're going to be pounding into homes in the suburbs." Gibbs says the staff, overall is approaching the upgrade with hope mingled with trepidation. "We had a meeting to discuss it, and everyone's painfully saying, 'Yes, it's a good thing.'"

The man who helped launch the station says fear of change is nothing new at KTRU. Scott Hochberg says that every upgrade since the station began has been both welcomed and feared. But he dismisses the current concern as a worry from people with no historical perspective. He points out that when the station first went from carrier current to FM, and thus came under FCC regulations, the staff was petrified that the spirit of the station would die. Hochberg says that instead of creating problems, all the upgrades have won more listeners and greater respect from the community.

And the upgrade should also reassure KTRU DJ's in at least one way: by assuaging their worry that no one listens to their broadcasts. Hochberg recalls a day at 250 watts when the station offered a pair of Joni Mitchell tickets, a hot commodity at the time, to the eleventh caller. The guy who won them simply called eleven times.

Of course, KTRU hasn't always been there for its listeners either. Bill Cordell remembers one morning he tuned in the station signal during the test period and heard nothing. "God, I panicked," laughs the engineer. "I called the remote control and made

sure everything was okay. Then I called up Rice and asked what was going on." It turned out that one of the student DJ's hadn't made it to his shift, so in proud KTRU style, the last one out turned off the transmitter. "That's when it really hit me," says Cordell. "This is not a professional station. But I like it that way, where the kids run it."

Gibbs says that dead air and missed shift shutdowns are "the most annoying and most correctable" problems. "There's a policy on the books that says if you miss one shift you're warned, two and you're fired," Gibbs says. "I don't think that had been enforced for a long time. We've been enforcing that again."

To help develop a new language policy, KTRU staffers called about 40 other college stations with playlists similar to their own. They asked them which songs they found potentially dangerous. The survey found a wide range of opinion by station managers on what's safe. Gibbs has yet to issue any hard-and-fast guidelines, "But if we hear someone's been busted for a track, we're going to pull it."

Gibbs reluctantly concedes that the station will probably become a little smoother. "Nothing like a big slick commercial station or anything. We hate to say the word, but we've found ourselves saying, 'Maybe we better try to be a little more professional.'"

Other sources have expressed the fear that the station, suddenly powerful and potentially valuable, even on the noncommercial band, will attract the attention of groups that would like to buy the license. Pacifica has run into problems with Christian groups that file FCC complaints against its stations. The groups' actual motive is to prevent the stations from getting their licenses renewed, and thus open the way for acquisition of their frequencies. □

Editors Note: KTRU's history illustrates clearly how important continuity and roots can be to a college radio station. When a radio station's entire staff is replaced every four years, there is a great need for the support of the alumni of the station. Their interest, help, and concern can create a network that can improve the station and its facilities. The KTRU story shows how alumni energies can produce rewards for the station. The story also shows how political aspirations and manipulations are a fact of life in a college station, and awareness of this fact must remain acute. The station's survival may be at stake.

"... every upgrade since the station began has been both welcomed and feared."

Station Profile: WFHC

By Jeffery Higdon, Program Director

WHAT HAPPENS WHEN YOU PUT TOGETHER a conservative West Tennessee Christian college, an FCC license to transmit on 91.5 FM and students who try to get *real world* experience from broadcasting? You get WFHC, 91-FIVE in Henderson, Tennessee, from the campus of Freed-Hardeman University.



Staff DJ Bryan Doyle "On the Air" over 91FIVE

WFHC celebrated its 25th anniversary during 1991. It will celebrate its birthday on March 10, 1992.

Freed-Hardeman University, owned and operated by members affiliated with the Churches of Christ, is a liberal arts university located twenty miles south of Jackson, Tennessee.

WFHC was the core of the idea to establish a Department of Communication. Money to start the station was raised in part by the F-HC Associates, a women's organization centered on promoting and raising funds for F-H projects.

The station's first quarters in the student center were cramped and poorly organized for broadcasting. Production of specialty shows, such as Imagination Radio Theater, was done after sign-off so the on-air board could be used for production. Sound effects were produced almost anywhere.

In 1991, again with the help of F-HC Associates, WFHC was upgraded to 3,000 watts and was moved to spacious new studios. The main board was replaced in

1985 and a production board was added in 1988.

Recording Services was created to help generate revenue to keep WFHC on the air. Annual lectures and daily chapel services are recorded. These services have become a separate part of the university and revenue now comes from the university, donations, and underwriting spots.

The WFHC format has changed over the years. It has moved from easy listening to album rock to the current jazz and a sprinkle of Fresh Air - New Age and classical music.

Specialty shows include Focus on Jazz, The Jazz Sampler, and The Jazz Cafe, all produced at WFHC. The Chicago and San Francisco Symphony Orchestras, JazzSouth, and The Moscow Jazz Show are from other producers. Freed-Hardeman Basketball is produced by the station's own sports team.

Favorite Hymns From Freed-Hardeman University features a cappella music by FHU's chorus and other groups and is distributed to thirty stations in the United States.

The 25th anniversary celebration started in 1990 with the *First 91-FIVE Jazz Fest* which was broadcast live. The *Second 91-FIVE Jazz Fest* has been tentatively scheduled for April, 1992.

In November, 1991, 91-FIVE aired a special two-hour program, *Star Trek: The Music*, which coincided with the broadcast of the broadcast of the first of the "Spock" episodes on *Star Trek: The Next Generation*. This was done in cooperation with



Sports Director Rodney Coberly looking up sports stories on AP-linked computer. WFHC is the only Western Tennessee station outside Memphis with this facility.

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WMTU-TV, FOX-16, and a local pizza place. Prizes for correct trivia answers were given and the program was declared a huge success by the staff.

During December, 91-FIVE produced and broadcast *The Mozart Festival* during the inaugural *Sunday at the Symphony* series, as well as during the weekday *Fresh Air* program. This added up to 24 hours of Mozart's music in commemoration of the 200th anniversary of his death.

Last year, WFHC aired the NAIA National Women's basketball Championship final game live. A big problem with airing the championship was the lack of underwriting to cover the costs of long distance and telephone hook-ups and fees to the NAIA for the broadcast. But this has not prevented us from planning to air the semi-finals and finals as well as hourly updates from the 1992 NAIA Women's Basketball tournament.

As WFHC celebrates its 25th birthday, another problem we face is equipment replacement. The current wiring and equipment are between 10 and 25 years old. A three year, \$49,000 plan to upgrade the station was given to the university's administrators a year and a half ago, but the recession has delayed the work. A new cart recording machine

and CD players has taken a chunk from the station budget which is provided by the university.

Overall, WFHC has had its ups and downs in its 25 years, but it has been successful in the pursuit of its primary mission of providing an environment of "real world" broadcast radio. □



The BIG THREE in the lobby of 91-FIVE. From the left: David Florida, Marketing Director, Ray Eaton, Station Manager, and Jeffery Higdon, Program Director.

The Magic of Radio

**Lane Wells, Associate Professor
DeKalb College, Clarkston, Georgia**

ON A CLEAR DAY ON LEVEL GROUND with a quality AM radio in your car, you can pick us up a few feet beyond the student parking lot. There is the magic.

My love affair with radio spans some fifty years. The first recollection as a pre-schooler while scanning the dial was wondering why I should "stay tuned for the ladies news." Even at that age it seemed discriminatory.

The nights were best when I could pick up signals so clearly through the headsets of a myriad of crystal sets I made as a boy. I developed some skill in bringing in those voices from then points unknown after stringing an aerial through the insulators of broken pop-bottle necks, stretching the wire through those two front yard oaks.

The world stood still on Thursday evenings at 7:00 when a local baking company took us back to those "thrilling days of yesteryear" with the masked man and his faithful Indian companion. Other nights it was back-to-back with greats such as Jack Benny, Bob Hope, and Fred Allen.

Ernie Harwell's re-creation of the Atlanta Crackers baseball games on the road were also part of the magic. His uncanny ability to thump the desk as he read the ticker-tape when bat met ball was second only to being there.

Equipment was not so sophisticated during my college days. Our home-grown transmitter never quite knew when to start and often disappointed us as we tried to begin sign-on with the National Anthem. Its antenna was strung about the trees as were the ones for the crystal sets and they were just as susceptible to the wind.

My first recollection of The Intercollegiate Broadcasting System was in the early sixties when the magic of WRVG in Georgetown, Kentucky, began as a licensed educational FM station and I sought IBS' valuable counsel. The station celebrates its 30th anniversary next year.

Radio magic for me continues into the nineties at WOTA with the usual challenges of campus funding, changing formats, station recognition, and that steady stream of human potential, some of whom are just beginning to share the magic with me. I hope that the magic is contagious to every aspiring broadcaster who comes into our studio. For me, it must be shared to be perpetuated.

My ninety-year-old mother-in-law recalls her father's candid reaction to hearing a voice for the first time from their new "wireless." In her twenties at the time, she remembers her dad's saying, "Don't that beat the world." And that is the magic of radio.



WOTA staffers with their DeKalb College "Club of the Year" award for 1991.

Left to right: Stephen Lastinger, Sheldon Thompson Sina-Marie Cutshaw, John Counts, Allen Wilbanks, Brenda Llano, Andrew Byrd (Student Station Manager), Lane Wells (Faculty Advisor holding plaque) April Davis, Brian Foster, Dean Archer, and Shirley Colvin.

This is Only a Test

■ It looks as if the the Emergency Broadcast System (EBS) may be in for some changes that could have an effect on all licensed broadcast stations.

Right now, for most stations, EBS means the broadcast, receipt, and logging of weekly tests consisting of an opening announcement, some precisely controlled tones (except for 10-watt stations), and a closing announcement.

Your EBS equipment is supposed to monitor an assigned station in your area and when they air their weekly test, or during an actual alert, the speaker on your unit will turn on. Assuming it's a test, your operator simply logs it and resets your equipment.

If it's an actual alert, participating EBS station operators check the "Authenticator" word for the day (in the pink envelope received periodically from the FCC), follow the instructions in their EBS Checklist and, as long as the emergency condition continues, rebroadcast news and information from the station being monitored. Non-participating station operators receiving the alert also check the "Authenticator" word for the day (in the pink envelope received periodically from the FCC), follow the instructions in their EBS Checklist and generally go off the air while the emergency condition continues.

As you may have noticed from your own experience, the weakest link in the EBS chain of events is the operator on duty at the station. If the operator, (usually the DJ), has your EBS equipment turned off, or ignores it when an alert comes in, the system doesn't work.

Apparently, that's exactly what's been happening. In too many cases of actual EBS alert. For example, during natural disasters such as storms, hurricanes, earthquakes, etc., people on duty at some stations paid no attention to the EBS alerts and continued their regular broadcasting.


It seems the FCC has recognized the problem and is considering proposals which use technology to correct the problem. One idea involves an automatic link to your transmitter. In the event of an actual alert, the EBS equipment would automatically switch the signal so your transmitter rebroadcasts the news and information being provided by the designated station you monitor. Depending on the severity of the emergency, there might be an override provision allowing operators to manually cancel this signal switch, but only if they act within a limited amount of time.

The new technology would allow for different levels of emergency, depending on the specific conditions involved. Lesser emergencies might not activate the automatic switchover, but just alert the operator.

While the Commission ponders these possibilities, they are also considering an idea being pushed by some commercial broadcasters: to shorten the length of the required tones broadcast during the weekly tests and actual alerts. Commercial stations feel the tests are too intrusive and see the reduction of the tone length as a way to alleviate some of the problem. Depending on what is decided, however, your present EBS decoder (the part of the EBS equipment that senses the tones and turns the speaker on and off), might have to be modified or replaced to deal with the shortened tones.

Whatever changes are adopted will translate into future costs for your station. The modification or replacement to accommodate shortened tones should not be too expensive; your own engineers may be able to make the changes and some units may work OK without any changes. However, if the FCC revises the whole EBS system to some form of automatic signal switching and includes some indicator of the emergency's severity, it may mean a much higher cost. Right now, no one is saying just how much.

Chances are, with any changes that require modification and/or replacement of equipment, there will be a period of months, maybe years, to complete the conversion. We'll keep you posted.

Meanwhile, make sure your EBS equipment is turned on and operating correctly. Check to see that your station is broadcasting and logging the required weekly tests at some time between 8:30 a.m. and local sunset. Check that you are receiving and logging the weekly tests performed by the designated station you monitor. There's no need to log receipt of tests the other station does at times when your station is not on the air. If your logs do not show receipt of a test within a given week, however, it would be a good idea to call the Chief Engineer of the originating station to ask when their test was aired that week. If it was during a time when your station was on the air, but wasn't logged, the problem is either with your equipment or your operator. Either way, you'll need to correct the problem immediately. Should an FCC inspector drop by for a visit, EBS log entries are sure to be near the top of the list of things they will inspect.  Jeff Tellis

Unlicensed FM Stereo ?

by Richard W. Burden, Richard H. Crompton, and Edward W. Deveck, LPB Inc

AN UNLICENSED FM STEREO COLLEGE radio station making use of radiating cable has been installed at the California Institute of the Arts in Valencia. The station is in compliance with Section 15.239 of the recently adopted Part 15 of the FCC Rules which permits a signal strength of $250 \mu\text{V/m}$ at a distance of 3 meters (0.84 ft.) from the radiator for broadcasts in the 88-108 mHz band.

This system may offer some college broadcasters one or more of the following advantages.

1. In areas where a noncommercial educational (NCE) FM license is impossible because of the lack of an available frequency, this system may offer a solution if a suitably quiet frequency can be found within the commercial portion of the FM band (see below).
2. There is no licensing procedure, associated costs or processing delays. Section 15.239(d) of the FCC Rules does require that certain information, including the user's certification of technical compliance, be provided in writing to the Engineer in Charge of the local FCC office. The services of a broadcast consultant with suitable instrumentation will be necessary to develop this information.
3. The equipment costs are likely to be considerably less than those of a minimum power licensed NCE FM station. This will depend upon the number of buildings to be covered and their size. Five of the systems shown would typically cost less than a licensed NCE FM station.
4. No antenna tower is required.
5. There are no restrictions on the broadcast of commercial advertising.

The signal allowed is not very strong, so it is important that receivers be as close to the radiating cable as possible. The Radiation Field begins to be stronger than the Induction Field at about 1.6 feet (0.46 meters) from the radiating cable at FM broadcast frequencies. This means the signal strength at 3

meters is well into the Radiation Field where it can be expected to decrease by half each time the distance from the radiating cable is doubled, i.e., at 6 meters expect $125 \mu\text{V/m}$, and at 12 meters $62 \mu\text{V/m}$, etc. Possible wall attenuation effects must be added to this.

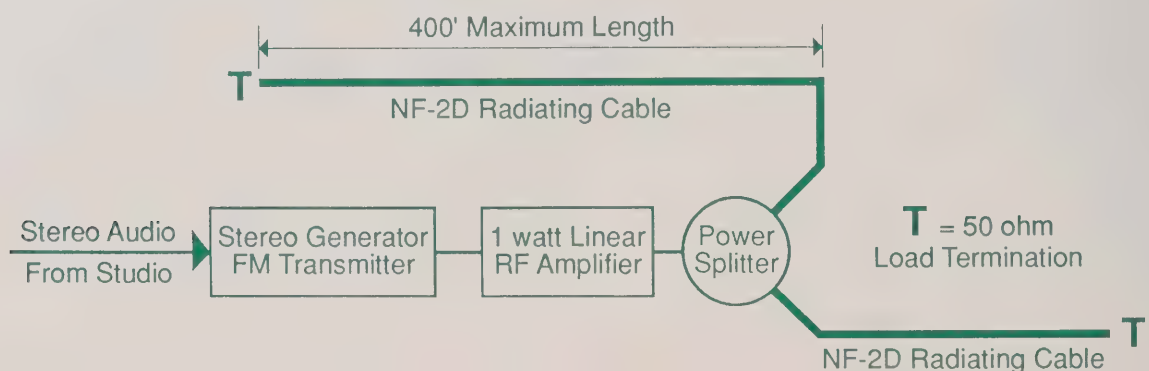
To comply with the Rules and still provide a reasonable signal strength to receivers in rooms, it is necessary to run a radiating cable down the ceiling of each related corridor.

The accompanying figure shows the block diagram of the basic system concept. The stereo generator-FM transmitter is an inexpensive CAFM modulator. The very low signal output from the CAFM modulator is increased to 1 watt using a broadband linear RF amplifier. It is then fed to two radiating cables using a power splitter. The radiating cable is a relatively inexpensive NF-2D type. The ends of the cable must be terminated with 50 ohm non-inductive load resistors.

The system shown will support two 400 foot lengths of radiating cable. Variations using additional linear RF amplifiers for longer lengths of radiating cable and/or power splitters to provide additional "fingers" of radiating cable may be designed to accommodate various types and sizes of buildings. The cost of the components shown in the basic system in figure 1 is approximately \$3,300.00. Typical distances between buildings suggests the system would have to be duplicated in each building.

A point to consider is the availability of a quiet FM frequency in your area. While this system can be operated anywhere in the 88-108 mHz FM band (it is not restricted to the Educational part of the band), there may well be major metropolitan areas in which it is difficult to find a suitably quiet FM frequency. A prospective user of this system should check this point carefully before investing in equipment.

For additional information or applications engineering assistance, contact LPB Inc.



Carrier Current FM?

Carrier current refers to the use of the low voltage AC power wiring within a building as the "antenna" for a low power transmitter. This wiring system was not designed to be a radio antenna but a way to distribute electrical power throughout the building.

Over the 52 years carrier-current AM broadcasting has been serving college campuses, we have learned much about how to make this electrical wiring serve our requirements rather well. One of the big problems was learning how to match the transmitter power output to the power line.

We learned that at AM broadcast frequencies, the power system of a building can be expressed by the equivalent electrical circuit of a resistor (R) in series with an inductor (L). For maximum transfer of transmitter power into the power system (antenna) we need to make $R = 50$ ohms (the output impedance of the transmitter) and $L = 0$. Today's transmitter coupling units do a good job of

this. How the transmitters do this is a topic for another article.

For a number of good reasons, we find almost all carrier current stations operating in the low end of the AM broadcast band, usually in the range of 530 to 800 kHz. The FM broadcast band is approximately 165 times higher in frequency, and this is where the FM carrier current problem lies.

At these much higher FM broadcast frequencies, the building wiring acts as an equivalent of a big capacitor. The capacity between the AC wires is so high the FM signal can go only a few feet into the building's wiring system. If we had FM stations operating at the same frequencies as our carrier current AM stations, we could easily have carrier current FM. There are no other obstacles.

Have you heard about carrier current stations operating in the FM broadcast band? We hear this story occasionally, but we are from Missouri. If you hear of an example, please tell us. ☐

Carrier Current

fm

BROADCASTING WAS NOT available when college radio started in the late 1930's. It was AM or nothing. On college campuses, the challenge was to find a way to distribute radio programming to dormitories and other buildings without the requirement for a broadcast station license. That's when the co-founders of IBS, Dr. George Abraham and David Borst, originated the idea of carrier current broadcasting.

The term "carrier current" usually causes the thoughts of non-technical people to temporarily cloud over because it sounds like one of those complicated engineering things that "regular" people just don't understand. The basics, however, are not difficult.

At a conventional radio station, the signal starting at a microphone, CD player, turntable or tape machine, feeds into the control console – the board – where it is mixed and sent on to the transmitter. There, it is converted to a radio signal, fed up the transmission line to the antenna, and out on the air. A carrier current station works the same way, except that instead of a single transmitter, it usually uses several transmitters, each covering one or more ad-

jacent buildings. Instead of a normal antenna, it uses the existing electrical power wiring within the buildings as an antenna. A radio does not have to be plugged into the wall outlet to receive the station. Since the electrical wiring runs within the walls and ceilings of all rooms, the signal can be received by any radio, including portables, within receiving distance.

Early carrier current stations were plagued with transmission problems, including an often persistent hum and reduction of signal strength due to changing loads on the power lines from daytime to nighttime hours. Today's technology has provided some cures for these problems. For the engineering-minded, power line loading problems have been overcome by the use of non-resonant couplers between the transmitter and RF transmission lines. These couplers employ broadband, ferrite core transformers, impervious to power line loading and built-in diagnostic circuitry to let users easily get an optimum match between the RF source (the transmitter) and the AC power line.

For those planning a carrier current system nowadays, there are components readily available that didn't exist in past years. They include:

- Several transmitter models, each with a diff-

"Everything Old is New Again."

erent power output. This allows using the most economical unit without having to pay for power you don't need.

- Transmitters with adjustable power. Another way of using only the power you actually need.
- Linear RF amplifiers for use when adjacent transmitters would interfere with each other.
- "Leaky" coaxial cable to bring a signal to an area removed from AC power lines or as an alternative to feeding RF through an AC power line.
- Recent innovations in RF transmission such as the use of a fiber optic instead of metallic cable for signal distribution.

Although originally developed over 50 years ago, this maturing RF transmission technology will work very well as the AM broadcast environment evolves. Carrier current transmitters now in use and available are capable of producing the wider audio band signal needed for AMAX, an improved AM transmission and reception method. If the FCC chooses to adopt closer station spacing on the AM dial in order to provide more broadcast channels, existing carrier current transmission systems need not be modified.

In many metropolitan areas of the country, the FM dial is already saturated. There is simply no more room for new stations. That means carrier current

may provide the only viable alternative. In fact, there are certain advantages enjoyed by carrier current stations over FM's.

Carrier current makes use of a distribution method already in place – the AC power lines. In many cases, the only additional

wiring needed is simple audio or rented telephone lines.

Since carrier current transmission clearly limits the coverage of a station's signal, the listening area and nature of the audience are easily determined. Surveys can be conducted within the dormitories and programming can be focused on the specific preferences of this audience rather than having to address the needs of the entire community as is the case with FCC-licensed FM stations.

Carrier current stations may carry commercial advertising. The added revenue can certainly help a station's budget. It also provides an opportunity for first-hand experience in the process of commercial

radio. That includes setting rates, designing a rate card, selling time to local businesses, writing a sales contract, copywriting and production of commercials, scheduling, logging, affidavits of performance, billing, and collection.

As we see it, one mistake often made by stations is to shut down their carrier current system when the station goes FM. For years, we at IBS have advocated keeping both. The resale value of used carrier current equipment, especially more than 10 or 15 years old, is very low and the market very limited. It's better to hold onto it, and keep the station going. That way, the carrier current station can provide a training ground for those migrating to FM. It can also provide an outlet for music and other programming different from that carried by the FM. Parts of the day can be simulcast – the same programming on both AM and FM – and other parts of the day split-cast with separate programming. Of course, programming carried by the FM cannot include commercials, but that can be resolved through some simple switching that allows playing of a timed PSA or program promo on FM at the same time as the commercial goes to the carrier current system.

Traditional problems of carrier current include:

- Signal coverage is limited to those buildings covered by the system.
- There is little or no portable or car radio reception except directly adjacent to these buildings.
- In practical terms, it can't be used to cover an entire community. The cost of transmitters, couplers, and leased phone lines would be prohibitive.

Perhaps the biggest barrier for campus carrier current today has nothing to do with available technology. It's the psychological stigma attached to AM. College-age audiences tend to overlook the existence of the AM band on their radio. They characterize it as being exclusively for older listeners, an image reinforced by the predominance of talk, news, information, sports and nostalgia music formats on commercial AM stations. In some places, that image is starting to change. If only because of marketplace desperation, some small, obscure and low-powered AM stations are becoming fertile grounds for program experimentation, attracting small but loyal audiences. That sounds very similar to college radio in some ways.

Whether circumstances in your market preclude a new noncommercial FM, or you decide to use it for its very special potential, carrier current technology can be a viable method of placing a signal on the air and providing programming, ad revenue opportunities and experience.

"In fact, there are certain advantages enjoyed by carrier current stations over FM's."



WRUW

Celebrates 25th Year

WRUW 91.1 FM, the noncommercial educational radio station of Case Western Reserve University will be celebrating its 25th year of broadcasting alternative music to the Cleveland community this year.

WRUW began broadcasting in February of 1967 with 10 watts of power. The station has grown steadily since then to its current power of 1,000 watts, and can be heard 24 hours a day over most of greater Cleveland.

Their music library has over 70,000 CD's, records, cassettes, and digital audio tapes. They strive to give their listeners a variety of music not generally heard through the commercial media.

Their weekly programming features jazz, classical, comedy, rock, dance, blues, reggae, showtunes, folk, local music, and more. Their programs are produced by students, lawyers, bank vice-presidents, engineers, and many other people from different backgrounds.



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WRUW features live music by local artists every week. *Live From Cleveland* has featured reggae, blues, folk, ragtime, and even sitar and tamba players from India.

A Listener Survey has been a part of the station's program guide for the last four years. Because of the station's great diversity in programming there is no typical listener, but 80% of them are between the ages of 18 and 35.

WRUW will celebrate its quarter century by sponsoring concerts, on-air tributes, a reunion for alumni, and other events throughout the year. ◉

Election Coverage

by Drew Jacobs, General Manager WPSC-FM
William Paterson College, Wayne, New Jersey

REMEMBER THE SENSE OF AWE, AS A COLLEGE student in South Dakota, when I shook the hand of Senator George McGovern before going about an interview. As I think about it now, it occurs to me that future reporters covering politics need more experience when it comes to dealing with candidates. The classroom can only go so far in training students to be good reporters, knowledgeable about campaign issues and candidates. At WPSC-FM, William Paterson College in Wayne, New Jersey, we are giving students the opportunity to report on the issues and to rub elbows with politicians before they have to deal with those same pressures on the job.

For three years, WPSC-FM has provided election coverage for our listeners. Being only about 20 miles west of New York City, the local political news is not served especially well by broadcasters based in the city. There is no commercial radio or television out-

let providing this kind of coverage. WPSC-FM covers nearly fifty towns, and we take pride in knowing that our information helps inform thousands of people in this densely populated area of northern New Jersey.

Although we have a small staff of students, election coverage provides a work opportunity for all our volunteers. Every fall, we cover the general election and in the spring, we broadcast results from the school board elections. Our approach includes approximately 20 students in a Radio News class, about a dozen other volunteers, and two people on the faculty of the political science department.

About two weeks before the election, Radio News students begin to compile the names of the candidates for office and any ballot questions appearing in the local towns. Students have to learn the issues, names of the candidates, develop pronunciation

guides for difficult names, and get telephone numbers for election night results. The students have a deadline for this part of the job. They will then make the calls on election night to get both partial and final results. We have about ten phones set up in the station and students work together to get all the information. They fill out tally sheets and make sure their information is accurate, because it is the midterm for the Radio News class. For the November 1991 election, we were able to get results from local elections in 46 towns and races in the county and state legislatures.

Many of the radio news students are new to broadcast journalism, and this is an opportunity for them to get out of the classroom to experience news gathering firsthand.

Those with experience are given the opportunity to serve as field reporters on election night from the headquarters of various candidates. These students are given further training on how to conduct interviews, and how to file live reports, wraps, and voicers over the phone. They learn about placing a mike on the podium, talking to the candidates and their handlers, writing their stories, and the importance of covering the event objectively. Examples of previous election night coverage are studied.

Since the last fall election marked a big legislative year in New Jersey, we felt a particular need to cover the races that concerned our listeners. We had reporters in 2 of the 3 legislative districts in our area. Five students phoned in live reports from legislative headquarters. We used a schedule to handle the ordering of calls during the early segments of our coverage.

Our News Director anchors our election coverage, and helps produce the show. That includes arranging for commentators, producing promotional spots, publicity, and a post-election analysis of our

coverage.

Additional students are recruited from Communication Department classes. They monitor the AP news wire and television reports of the election. A studio coordinator helps handle the election tally sheets fed to the election anchor. A field reporter coordinator takes all the incoming phone calls from the field reporters and sets them up for live broadcast. Field reporters give questions to the field reporter coordinator who passes them along to the election anchor. This allows the anchor and reporters to talk intelligently about the mass of information at their disposal.

Two Political Science faculty members have served as our commentators. Their knowledge and insight provides additional background for our election coverage and an added dimension to our broadcasts—all to give added meaning to the statistics.

Our election coverage gives students the opportunity to see the possibilities in one branch of broadcast journalism. They get hands-on experience and a chance to learn about the political process. The project also promotes teamwork with more than 30 students coordinating a two hour radio show and learning the importance of working with people to reach a goal.

With some local races next fall, we want to expand our coverage beyond just giving results. WPSC-FM hopes to serve as a forum for local candidates to discuss the issues and debate their opponents. We also want to make sure that as many people as possible are made aware of our coverage. WPSC-FM is working toward getting corporate underwriting to cover the costs of advertising our election coverage in local print media.

Future goals include coverage of Congressional elections and placing students in the field to cover the Governor's race in 1993.



Program Proposal Questionnaire

by Drew Jacobs, General Manager WPSC-FM

William Paterson College, Wayne, New Jersey

to produce a successful show, you need more than just a good idea. You need a plan to produce and promote the program. To help our producers put together a great program at WPSC-FM, we have developed a questionnaire to help them clearly describe the show they want to produce and how they propose doing it.

WPSC-FM

PROGRAM PROPOSAL QUESTIONNAIRE

1. What are your aims and objectives?
2. What are your reasons for wanting to produce the program?
3. What is the content of the program, and how do you want to communicate with your listeners?
4. How long do you want the program to be and on what days of the week?
5. What is your proposed starting date?
6. Present research (radio industry publications,

- other shows, audience research, etc.) that supports or shows a need for your program.
7. Outline the format of your program on the drawing of a clock dial.
 8. Do you want to have contests, take phone calls over the air, or interview guests? If you answer yes, please explain.
 9. What is your target audience? (There is no such thing as a general audience.)
 10. How do you want the program to affect your audience?
 11. How much time will you be able to commit to your program each week? Take into account planning, production, and evaluation.
 12. What plans for publicity do you have? Check into the vehicles for advertising at the disposal of the station including on-air promos. (You must have at least one generic promo and update it monthly.)
 13. What kind of underwriting sponsorship might be best for your program now or in the future?

14. How will you survey listener reaction? (If you are planning a music program, you will have to maintain a request log.)

Ideas and suggestions for a show are just that. Someone must follow up on the plan so it can be successfully produced, aired, and developed. As General Manager, I periodically check on each program produced by a station volunteer. I make sure the producer is getting some type of feedback from listeners, running promotional spots, and making needed changes in the program. The aim is to encourage different program ideas so the station and our listeners can benefit from a variety of programming. I also want to be sure our volunteers are aware of their responsibilities to the station and to the listeners. Planning what is said *before* the microphone is opened and what is played *before* a record spins is the first step in having a program that the producer can enjoy doing and the audience can enjoy hearing.



Designing a Station Logo

College radio stations identify themselves on the air by spoken call letters and their location on the radio dial. Every time one of your announcers speaks on-air or plays a piece of music, it shapes your station's identity in the minds of your listeners.

The same can be said of the station's print identity. People who receive letters, requests for record service, or program guides from a college radio station make assumptions about the station from the appearance of the station logo, letterhead, and business card. T-shirts, posters, bumper stickers, and other promotional printed items also leave an impression of your station.

A radio station is one of only a few organizations that has an automatic logo; the station call letters. How this logo is presented on stationery and other printed materials will describe to readers what a station thinks of itself and thinks of those who see its printed materials.

Call letters can be shown in any of thousands of forms available in type and calligraphy. If you choose the shape, style, and color of your call letters carefully, you can convey an attitude you want people to recognize. You can demonstrate attitudes that range all the way from *super-slick commercial* to *to-hell-with-you funk*.

Describing your station with graphics

For example, compare a few variations on a logo that could present at a glance what kind of station KIBS considers itself to be.

Stiff or stark letters can suggest a conservative station, a by-the-commercial-book attitude, or classy formality.

KIBS

KIBS

KIBS

Rounded letters can suggest friendliness, togetherness, comfort, or easy listening.

KIBS

KIBS

KIBS

Letters with erratic shapes or placement can

College Radio Audiences:

Get 'em while they're young


In a recent article in the *Kidsday* section of the New York newspaper *Newsday*, 147 kids in grades four through eight (about ages 9-13), were asked what radio station they listen to.

Tops on the list with 51 votes was Z-100, a fast-paced top-40 station. No surprise there.

Second place, however, went to "College Radio" with 39 votes. Two other top-40 stations received 32

votes and 25 votes, respectively.

The way reporters Gina Pece and David Sammarco see it, college radio stations are now in. "Kids here like the formats, where they will have a dance hour, house music or just play songs that other big name stations won't play."

Does anyone see a future trend in the making? 

(Continued from preceding page)
suggest surprises, off-the-wall programming, one-of-a-kind personalities, or alternative attitudes.




Bold letters can suggest a robust station with self assured formats or strong attitudes.
Designs behind or around the call letters can

amplify attitudes of the station. The backgrounds can range from a campus scene to an abstraction of the energy found in heavy metal.

The design of a box or other shaped frame around the call letters can be an element that adds punch. The box can be black and the call letters reversed into white.

Decoration used with the call letters should be secondary so the call letters are the dominant item in the logo; a quick and strong statement.

Letters alone or combinations of letters, backgrounds, and frames can produce a logo that describes clearly what your station is about.

Here are some examples from the IBS Library showing the variety and vitality that can be produced with only four call letters.  Richard Beatty





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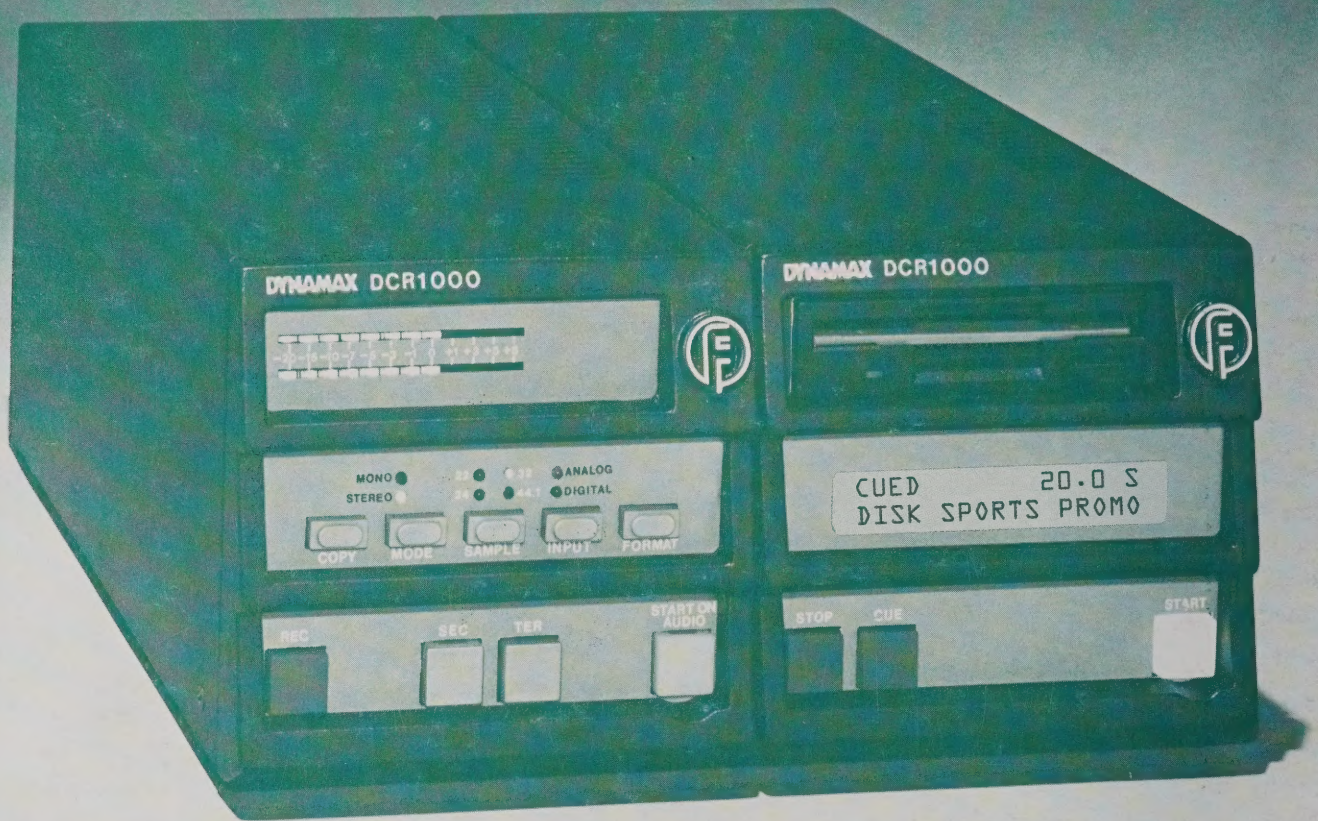
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